

THE
Pfalm-Singer's
Necessary Companion :
BEING,
A COLLECTION
OF MOST
Single and Double Psalm-Tunes
now in U S E,
WITH
Full Directions how to Sing them;
WITH THE
BASSUS, COUNTERS, TREBLES and MEDIUS's.

Composed by able Masters.

First Collected for Private Use, and now
Printed for Publick Good.

L O N D O N,
Printed by J. Heptinstall, for Henry Rhodes at the
Star near Bride-Lane in Fleetstreet, 1700.

THE

FAIRY SINGERS

AND THEIR COMPANIONS

BY

A COLLECTION

OF

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TO THE
READER.

R Eader, it is now near Three Months since a Book of this nature was propos'd to be Collected and Printed, for the good of the many young Persons, in and about these parts of the County of Lancaster, whose Purses are not able to purchase the Books now extant; that is, not so many Books as are necessary, before any can be furnished both with Directions how to Sing, and Tunes proper for the Singing of the whole Book of Psalms; few or none but the poorer sort having yet espoused that Heavenly Employment: And now since it is agreed, what Methods in Singing (and what Tunes, and in what Parts, for singing the Psalms) should be observed, they are here sent abroad, craving thy favourable Acceptance, being suited to the Purse, Pocket, and Capacity of the Meanest; and yet no way abridging or excluding any considerable Rules or Tunes in any Book that is exposed to sale in these parts. How you have a mind to sing the Psalms

To the Reader.

is left to your own Will, whether with or without Reading every Line of the Psalm, before it be sung, which is usual in some places; but in other places, if you should read the Psalm, they tell you, it takes off the pleasure of Singing; and indeed, were it not used, it would make Persons more diligent in getting Psalms by Heart, which you will say is hard to be done; but may it not truly be said, that many persons Minds are fuller of Vanity and Ribaldry than the whole Book of Psalms would make them; and I hope none will think it so hard, but that they will have them by Heart so as to sing them with now and then looking on their Bibles, and they that have not Bibles, or that cannot read, if they would but take a little pains to read in other Bibles, or to get some read the Psalms to them, I am confident they might have them so as to sing them in a Congregation which others without reading (though not by themselves) for there the hearing of one that hath his Bible (or can say them perfectly without) name the first word of a Line all the remaining part of it will come fresh into his Mind. The Advantage hereof is, that he that can say or sing the Psalm without reading, by having it by Heart, hath the precedent and subsequent matter in his Mind, and so must needs be more inwardly influenced (if any at all) than he that knows no more of the Subject of a Psalm

To the Reader,

Psalm than what is contain'd in one particular Line or two read at a time. So that if any would sing with Pleasure and Profit, let him sing the Psalms without Book.

And I think all persons will grant it, that if a quarter of the time that is spent by Young Persons, nay, and by Old Persons too in meeting together, and discoursing of one vain Subject after another, were spent in Psalm-Singing, it would not only make them perfect in it, but prevent a great deal of Evil. Read what the Apostle saith in the 5th Chapter of the Epistle to the Ephesians and the 4th Verse, and in the 4th Chapter and the 29th Verse; there he seems to make it a Christians Duty; and certainly it is a very great refresher to all sincere Servants of Christ; and if it were more practiz'd, would no doubt, ingage some to a Holy Life, that they may have entrance at last into that place where this Service is their only Employment.

Those Congregations that do use to sing without reading, takes them great time in singing, especially betwixt every two Lines, or at every Line end, that their Voices may recover a little strength, and they always sing with as soft a smooth Voice as ever they can, for in singing of Parts a Man's Voice must be guided with such a soft Tone as to resolve it self to the true sound it ought to give to the other Parts below and above it.

To the Reader.

If any shall reap benefit by what is herein directed, let God have the praise, for this was collected for the use of a Particular Congregation, and is now at the Instance of some, given to a Stationer, who has been at the Charge of Printing it.

Take Mr. Ravenscroft's Advice in singing of the Psalms in the following method.

Let Psalms of Tribulation be sung with a low Voice and long Measure.

Psalms of Thanksgiving be sung with an indifferent Voice and Measure.

Psalms of Rejoycing be sung with a loud Voice and short jocund Measure.

And he hath divided the Psalms in manner following;

Psalms of Tribulation, 9, 32, 38, 51, 102, 130, 143, &c.

Thanksgiving, 18, 23, 27, 30, 31, 46, 48, 66, 81, 104, 105, 111, 118, 122, 124, 126, 138, 144, 145, 146, &c.

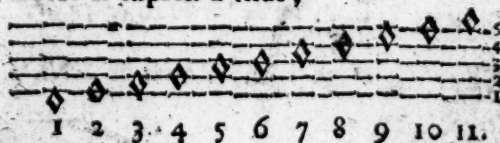
Rejoycing, 33, 34, 47, 84, 95, 96, 98, 99, 108, 113, 117, 135, 136, 145, 147, 148, 150.

I bid you farewell.

Standish, the 25th
Day of March, 1699.

T H E
Pfalm-Singer's
Necessary Companion.

WHosoever would understand the Art of true Singing, must in the first place, be a little instructed in the Meaning and Signification of the several Marks and Characters made use of in Songs; some of which express the length of time that your Voice is to sound, as this (◇) called a *Semibreve* or *whole Time*, which being doubled is *two Times*, or a *Breve*, and thus marked, (◻) also the *whole Time*, or *Semibreve*, is subdivided and contains two *Minims* thus marked, ♪ or thus, ♫ there are many other Subdivisions, but of them in their proper place. There are other Marks that shew the height and lowness that your Voice is to sound, and upon five Lines thus (=====) marked, Eleven degrees of the Voice is express'd thus;



The Psalm-Singer's

The first Degree of the Voice is under the first Line, and is the biggest or most full sound.

The second Degree of the Voice is upon the lowest Line.

The Third is between the first and second lines.

The Fourth upon the second line.

The Fifth is between the second and third lines.

The Sixth is upon the third line.

The Seventh is between the third or middle line and the fourth line.

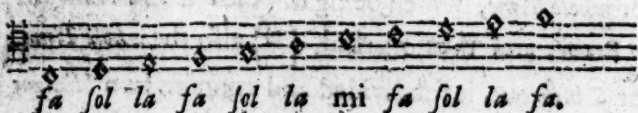
The Eighth is upon the fourth line.

The Ninth is between the fourth and fifth lines.

The Tenth upon the fifth or highest line.

The Eleventh Degree of the Voice is above the uppermost line.

And these Eleven Degrees of the Voice by the *Gamut* or *Scale of Musick*, have every one of them a Name, which is very necessary to be known by every one that would sing with any pleasure to himself or any hearer; nay, it is scarce possible to sing with any ease, except he understand how to name his Notes, how to call his Degrees of his Voice as he rises and falls them: The Names are these;



Now the understanding of the *Gamut* or *Scale of Musick* being the only way to the understanding these names of the Notes, it is your only way to get that by Heart, that you can say it without Book forwards and backwards; that is, upwards and downwards, beginning at *cc fa ut* unto *aa la mi re*, and backwards from *aa la mi re* to *cc fa ut*.

On the following Page is the *Gamut* or *Scale of Musick*.

The GAM-UT or Scale of MUSICK.

AA	la mi re	la	la	mi	
GG	sol re ut	sol	sol	la	
FF	fa ut	fa	fa	sol	
E	la	la	mi	b fa	
D	la sol	sol	la	la	
C	sol fa	fa	sol	sol	
B	fa \times mi	mi	b fa	b fa	
A	la mi re	la	la	mi	
G	sol re ut	sol	sol	la	Cliff
F	fa ut	fa	fa	sol	3
E	la mi	la	mi	fa	
D	la sol re	sol	la	la	
C	sol fa ut	fa	sol	sol	Cliff
B	fa \times mi	mi	b fa	b fa	2
A	la mi re	la	la	mi	
G	sol re ut	sol	sol	la	
F	fa ut	fa	fa	sol	Cliff
E	la mi	la	mi	fa	1
D	sol re	sol	la	la	
C	fa ut	fa	sol	sol	
B	mi	mi	b fa	b fa	
A	re	la	la	mi	
G	Tamut	sol	sol	la	
FF	fa ut	fa	fa	sol	
EE	la mi	la	mi	fa	
DD	sol re	sol	la	la	
CC	fa ut	fa	sol	sol	
		B dur.	B nat.	B moll.	
I	2	3	4	5	6

In the *Gamut* you observe 6 Columns as figured. In the first Column is 7 Letters, *G A B C D E F* three times repeated ascending, beginning at *G Gamut*, *G* being the first agreeing with the third Letter in the Greek Alphabet called *Gamma*, and is made thus Γ in Greek, in English thus, *G*.

These 7 Letters are called *Cliffs* or more properly *Cleaves*, from *Clavis* a Key or Guide, to understand the Notes, and being 3 times repeated ascending, do shew the Parts of Musick, the *Bass* or lowest part, the *Mean* or Middle Part, the *Treble* or Highest Part; and these 3 Parts are comprehended between *G Gamut* and *E la*; but seeing there be some Notes in Vocal and many Notes in Instrumental Musick, that doth exceed these, they are here in this *Gamut* expressed in double Letters in the first Column, and though in the *Gamut* without these double Letters there be 21 Sounds or Degrees of the Voice express'd, yet if your Voice or Instrument can reach, you may ascend higher than *E la* and descend lower than *Gamut*; for the Compass of Musick is not confin'd, and those Notes that do ascend above *E la* or descend below *Gamut* are the same, only Eights or Diapasons to those above them or below them; as for example, *AA la mi re* is an Eight or Diapason to *A la mi re* below *CC fa ut*, the lowest Note in the *Gamut* is an Eight below *C fa ut* above it; and so of all the rest, as well the single as the double Letters; *G Gamut* is an Eight or Diapason to *G sol re ut*, *Are* is an Eight to *A la mi re*, *B mi* is an Eight to *B fa & mi*; and so of the rest.

The Second Column contains the names of the Sounds or Degrees of the Voice as formerly, and now used; and also serves to distinguish the places of the Letters in the first Column, as *A* in the lowest part is called *Are*, in the middle or upper parts *A la mi re*, and so of the rest; and these 2 Columns are to be got by Heart as if they were one intire Column, saying, *Gamut, Are, B mi, &c.*

Necessary Companion.

5

The Third Column is marked *b dur.* for *b duralis* its proper name, and contains the names of the Sounds or Degrees of the Voice in any Tune or Lesson that hath no flat or little *b* thus (*b*) marked, and set in the place of *B*.

The Fourth Column marked *B nat.* for *B naturalis* its proper name, contains the names of the Sounds or Degrees of the Voice in any Song or Lesson that hath a *B fa* or *B flat* thus marked (*b*), and set at the beginning of a Song or Lesson in the place of *B*.

The Fifth Column marked *B moll.* for *B mollis* its proper name, contains the names of the Sounds or Degrees of the Voice in any Tune or Lesson that hath 2 *B fa's* placed at the beginning of a Tune or Lesson, the one in the place of *B* and the other in the place of *E*, and if you look up that Column you will always find a *B fa* upon that Line, or in that Space where *E* and *B* are in the first Column; as you may find by reading up the first Column till you come to *B*; and whether it be on a Line or in a Space, cast your Eye upon the same Line or Space in this fifth Column, and there you have a *B fa*, and so likewise of *E*.



In the Sixth and last Column are the 3 usual signed Cliffs; but before these Cliffs be particularly explained, you are to know, that the *Gamut* or *Scale of Musick* is drawn upon fourteen Rules and their Spaces, and comprehends all Notes or Sounds commonly made use of; but when any Song or Lesson, or when any Tune comes to be pricked out by it self, 5 of these Lines only are made use of; and that it might be known which 5 of those fourteen Rules or Lines (upon which the *Gamut* is drawn) it was, that any Song or Lesson was pricked upon, the three usual signed Cliffs was invented, and are now made use of (some of them being always set at the beginning of every Song or Lesson) for that purpose.


The


The first of these is called the *F fa ut*, and is proper to the *Bass* or lowest part of Musick.


The second is called the *C sol fa ut* Cliff, and is proper to the *Mean* or middle part of Musick.

The third is called the *G sol re ut* Cliff, and is proper to the *Treble* or highest part of Musick.


The *F fa ut* Cliff is thus markd upon a Line  and amongst the 5 Lines thus,  and it is some-

times placed on the 3d Line thus  and where-


soever it is placed, it signifies, that the Line upon which it is placed is that Line in the *Gamut* called *F fa ut*, and which is drawn out into the 6th Column of the *Gamut*, and marked with this mark  at number 1; so that when you see 5 Lines signed with this

F fa ut Cliff thus,  you must conceive them


to be five Lines of the *Gamut* beginning at *G Gamut* and ending at *A la mi re* above it; and that these



5 Lines thus marked,  with the Spaces be-


twixt them have the same Names and Sounds that those fore-mentioned 5 Lines of the *Gamut* and their Spaces have; as for example, the first of these

5 Lines thus  marked, is called *G Gamut*,




the Space between the first and the second Line is called *A re*, the second Line is called *B mi*, the Space between the second and third line is called *C fa ut*, &c. as will plainly appear, the following Examples for a further Explanation of the *Gamut* being observed.

The Second is the *C sol fa ut* Cliff, and is thus  marked,


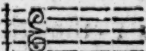
upon a Line it appears thus  or  thus,

and upon the five Lines  1st. and this is its

usual

usual place, but sometimes you will find this *C sol fa ut* Cliff placed upon the middle line thus,  2d. sometimes on the lowest but one of the 5 Lines thus,  3d. sometimes, though very seldom, you have it upon the lowest of the five Lines thus,  4th.



Wheresoever it is you are to know that that Line upon which it is placed is the Line in the *Gamut* drawn out into the sixth Column at Number Two, and signed with this Cliff, and that all the five Lines in any of the foregoing Examples, whether above the line signed with the *C sol fa ut* Cliff or below it, are the Lines contained in the middle of the *Gamut*, and these four foregoing Examples takes in 17 Sounds or Degrees of the Voice, comprehending all the *Gamut* from *C fa ut* to *E la*, as you will find by beginning at the first Example and calling the Fourth Line upon which the Cliff is placed *C sol fa ut*, and so reckon the *Gamut* backwards, applying to every Degree of the Voice downwards its name, till you come to the lowest, which you will find to be *C fa ut*, then begin at *C fa ut* and reckon your *Gamut* upwards till you come at the highest Degree of the Voice expressed or demonstrated (according to the *Gamut* Rules) upon the five Lines in the 4th and last Example, and you will find it to be *E la*, the next Note in the *Gamut* to *F fa ut*; or when in the first Example you have reckoned from *C fa ut* to the 4th Line on which the Cliff stands, go to the last Example, and begin there at the lowest Line upon which the Cliff stands, and from that reckon to the top and it is the same.

The Third is the *G sol re ut* Cliff thus marked, (G) upon a Line it appears thus,  and amongst the Lines thus, 

It is usually placed, as in this Example, upon the second Line, and shews, that the Line signed with this mark is that Line in the *Gamut* drawn out into the 6th Column of the *Gamut* at Number 3, and signed with this (G) *G sol re ut* Cliff, and that all the Lines and Spaces above or below it in any five Lines thus signed with it are the same Lines and Spaces, and contains the same Sounds that are expressed in the *Gamut* from *D la sol re* to *GG sol re ut*.

But lest any thing should be wanting, here followeth a few Examples, shewing you the Names of all the Rules and Spaces signed with any of the three Cliffs.

The *Gamut* is drawn upon 14 Lines and their Spaces, and comprehends all Notes or Sounds usual in any of the three Parts of Musick; yet when any Tune or Lesson is prick'd out in any of those three Parts by it self, five Lines is sufficient to contain the compass of Notes thereto belonging; and if there be any Notes in any part that extend higher than the compass of Sounds expressed upon 5 Lines they are placed with a Dash or two of the Pen

thus,  if lower, then thus, 
as occasion shall require.

Necessary Companion.

9

He that would understand what he sings, must study to be perfect in the knowledge of the *Gamus*, and have it in Memory without Book, that so he may be able, at sight, to Assign to every Rule and Space in any Tune or Lesson their proper Names in the *Gamus*; and that he may be helped therein, the following Examples (for a further Explanation of the *Gamus*) are to be observed.



B

D la sol re



D la sol re E la mi F fa ut G sol re ut



G sol re ut A la mi re B fa \otimes mi C sol fa ut



B mi C fa ut D sol re E la mi F fa ut



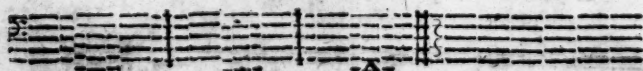
G sol re ut A la mi re B fa \otimes mi C sol fa ut



C fa ut D sol re E la mi F fa ut




FF fa ut G Gamut A re B mi



CC fa ut DD sol re EE la mi.

By these foregoing Examples, you have the Names (according to the Gamut) of all Rules and Spaces in any System of Lines signed with F fa ut \otimes , C sol fa ut \mathbb{C} , or G sol re ut \mathbb{G} Cliffs; and by having these Examples perfect by Heart, you will be able to

to know the place of any of the Seven Letters of the *Gamut* in either the *Bass*, *Mean*, or *Treble* part of Musick.

The two Hands distinguished by the Number (1) shows how far the highest Note in the Lines and Spaces signed with this  *C sol fa ut Cliff* ascends among the Lines and Spaces, signed with the *G sol re ut Cliff*.

The Two Hands distinguished by the Number (2) shows how far the lowest Note in the Lines and Spaces, signed with the *G sol re ut Cliff*, descends into the Lines and Spaces signed with the *C sol fa ut Cliff*; and that all the Notes in the *C sol fa ut Cliff*, from the Hand, Number (2) to the Hand, Number (1) are one and the same in Degree and Sound with those in the *G sol re ut Cliff*, from the Hand, Number (2) to the Hand, Number (1).

The two Hands distinguished by the Number (3) in the Lines signed with the *C sol fa ut Cliff*, upon the 4th Line, and in those signed with the *F fa ut Cliff* likewise, shews how high the Notes of the *F fa ut Cliff* ascends into the Lines and Spaces, signed with the ordinary *C sol fa ut Cliff*.

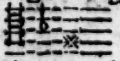
The two Hands distinguished by the Number (4) shews how low the Notes of the ordinary *C sol fa ut Cliff* descends into the Lines and Spaces signed with the *F fa ut Cliff*; and that all the Notes in the Lines and Spaces, signed with the *F fa ut Cliff*, from the Hand at Number (4) to the Hand at Number (3) are one and the same in Degree and Sound with those in the ordinary *C sol fa ut Cliff*, from the Hand at Number (4) at the Hand at Number (3).

The way to read the two first Columns of the *Gamut* in the foregoing Examples, both upwards and downwards, is to begin at *CO fa ut*, the Note at the Left-hand of the last Page, at the bottom, and read towards the Right-hand, till you come at the first

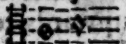
Hand, Number (3), where there is a large figure (9) upon the middle Line; at that Note stop, and then turn over to the foregoing Page, and over *D la sol re*, the lowest Note in the *Treble*, you have the Figure (9) standing on the middle Line, at *D la sol re*, begin and read to the top, and if you count, you will find it 27 Notes, according to the number of Notes in the *Gamut*; for that *D la sol re* under the Figure (9) is the Note that (in your *Gamut*) is next above *C sol fa ut*, which in the *F fa ut Cliff* is plac'd above the Number (9).



For your direction in naming your Notes, you must know there is a Fourth Cliff, called the *B Cliff*, and *mi* is used in all parts of Musick for the flatting and sharpening Notes, being of two properties, *flat* and *sharp*, and therefore called *B fa b mi*: The *B flat* is known upon Rule or Space in any part of Musick by (b) this mark, and the *B mi* by this (♯) mark, or thus (♯); the *B fa* (b) or *b flat* being set before any Note in a Song or Lesson, doth alter both the Name and Property of it, changing its Name into *fa*, and making its Sound half a Tone or Sound lower than it was before.


The *B mi* alters the Property of any Note before which it is placed, but not the Name; for it is usually set before *fa* or *sol*, therefore before whatsoever Note it is set, the Note keeps its Name, but this *B mi* (♯) raises its sound higher than it was before.

And as these two *B Cliffs* are placed any where in the middle of Songs or Lessons, before Notes, for the flatting and sharpening them, as occasion requires, for making the Musick more harmonious; so also are they usually placed at the beginning of a Song or Lesson with the Cliff, thus,  and when they are thus placed, then are they to be observed throughout that Song or Lesson, and all the Notes that are placed any where in that Rule or Space through-


throughout the whole Song or Lesson are half a Tone or Sound different to what they would have been had there been no such Flats or Sharps placed.


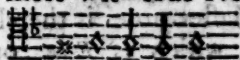
As for example, Suppose in your Song or Lesson you should find two Notes immediately succeeding each other, as in this Example,  One of


these Notes is upon *A la mi re* and the other in *B fa*  *mi*; these are a whole Sound or Tone of the Voice distant from each other, and are called, *la, mi*; but if there had been a flat in *B fa*  *mi*,

thus,  then had they been but half a

Tone distant, their Names being here *la* and *fa*;


and, suppose in a System of Lines thus, 

marked with a flat in *B fa*  *mi* and a sharp on *F fa* *ut*, you should meet with four Notes thus placed on the 5 Lines,  then would

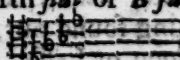
it be but half a Sound or Tone between the three Notes in *G sol re ut* and that Note on *F fa ut*, whereas, if there had been no Sharp on *F fa ut*, nor any Sharp placed before that one Note on *F fa ut* (as is frequent) it had been a whole Tone or Sound between that on *F fa ut* and those on *G sol re ut*, yet these Notes do still retain their Names, and are called, *Sol, sol, fa, sol*, as if there had been no *B sharp*  there placed.

First, Observe that *mi* is the Principal or Master-note, which leads you to know all the rest, for having found out, upon which Line or Space in any Song or Lesson that stands, the rest follow in course. And this *mi* hath its being in four several places, but it is but in one of them at a time, and its proper place is *B mi*; when therefore you see any Song or Lesson, first observe with which of the three usual signed Cliffs the Song or Lesson is signed with,

whether with the *G sol re ut*, *C sol fa ut*, or *F fa ut* Cliffs, and begin at that Line upon which the Cliff is placed, and assign to every Line or Space (in that System of Lines upon which your Song or Lesson is prick'd) its proper Name (according to the *Gamut* Rules before at large given you) from the Cliff upwards, or from the Cliff downwards (or both) till you come to *B mi* or *B fa* & *mi*, and upon that Line, or in that Space called *B mi*, or *B fa* & *mi*, is your *Mi* or Master-note, and all the Notes that in that Song or Lesson are prick'd upon that Line, or in that Space, you are to call them *mi*.

But if when you have from the Cliff upward or downward (or both) assigned to the Lines and Spaces in your Song or Lesson their proper Names according to the *Gamut* Rules, you find a *B flat* (b) upon the Line or Space called *B mi* or *B fa* & *mi*, your *mi* or Master-note is thereby removed into its second place, which is *E la*, or *E la mi*, but if a *B fa* or *B flat* (b) be there placed, then your *mi* or Master-note is thereby removed into its third place, which is *A re*, or *A la mi re*; and if a *B fa* or *B flat* (b) be there placed also, so that at the beginning of your Song or Lesson you find three *B flats* (b) placed with the Cliff thus, 

then is your *mi* or Master-note in *D la sol* or *D la sol re* *Mi*

(as by this Example appears) which is the Fourth and last place of your *mi* or Master-note. Let it not confound you, if you see a fourth *flat* or *B fa* (b) placed in *E la mi* below, thus, 

for this is the same with the *flat* above in *E la mi*, and a *B fa* (b) in *E la mi* above, only as in the first Example, makes all the Notes in *E la mi* below, to be half a Tone or Sound lower, as well as if there had been a *B fa* placed there, as in the last Example ;

ple ; so that you may take it for the same *B fa* with that above , for all Eights are the same. And if there had been only the two first *flats* or *B fa's* in *B fa* & *mi* and *Ala mi re*, then had your *mi* or Master-note stood in *E la mi* above, and *E la mi* below, the place of the two latter *flats* or *B fa's*, for your *mi* or Master-note, is once, and but once, in Eight Notes; and if you find by beginning at the Cliff, and assigning to every Rule or Space their proper Names downward, that your *mi* or Master-note is in *E la mi* below, you may be sure it is in *E la mi* above, thus,



Mi Mi.


In which soever of these four Letters, *B E A* and *D*, you find your *mi* or Master-note, you'll have it again in the same Letter quite throughout the *Gamut*, both ascending and descending; as for example, in the third Column of the *Gamut* marked *B Dur.* your first *mi* or Master-note, is on the same Line upon which *B* stands in the first Column of the *Gamut*, and on every Line, and in every Space throughout that Column that *B* stands in or upon in the first Column, and no where else. And if you have a Song or Lesson prick'd in 4, 5, or 6 parts; and in some one of the parts you find your *mi* or Master-note in *B*; regularly it is there throughout all the rest of the Parts also, and so of the rest.


When you can thus find your *mi* or Master-note, the rest are easily known, for they follow in course after this Rule.


Those above *mi* are *fa, sol, la, fa, sol, la*, and then you have your *mi* again; those under *mi* are *la, sol, fa, la, sol, fa*, and then you have again your *mi*. For your better understanding hereof, observe this old Metre, whose Rules are true, plain and easie.


To attain the Skill of Musick's Art,
Learn *Gamus* up and down by Heart ;
Thereby to learn your Rules and Spaces,
Notes Names are known knowing their places.

No Man can sing true at first sight
Unless he names his *Notes* aright ;
Which soon is learnt, if that your *Mi*,
You know its place where e'er it be.

If that no *Flat* be found in *B*,
Then in that place standeth your *Mi*. }  1

But if your *B* alone be *flat*,
Then *E* is *Mi* be sure of that. }  2

If both be *flat*, your *B* and *E*,
Then *A* is *Mi*, here you may see. }  3


If all be *flat* *E*, *A*, and *B*,
Then *Mi* alone doth stand in *D*. }  4

The first 3 *Notes* above your *Mi*,
Are *fa*, *sol*, *la*, here you may see ;
The next 3 under *Mi* that fall,
Them *la*, *sol*, *fa*, you ought to call.
If you'll sing true without all blame,
You call all *Eights* by the same name.

First Learn by *Cliffs* to name your *Notes*
By Rules and Spaces right,
Then tune with time, to ground your Skill,
For Musick's sweet delight.

And that nothing may be wanting for your help
and encouragement in this Heaven-like Employ-
ment, you have on the following Pages a Table of
the Names of all the *Notes*, according to the usual
Cliffs in the 6 several Parts of Musick.

TREBLE.

G sol re ut Cliff. 

ALTS.

C sol fa ut Cliff on the first Line.



MEAN.

ROMAN.

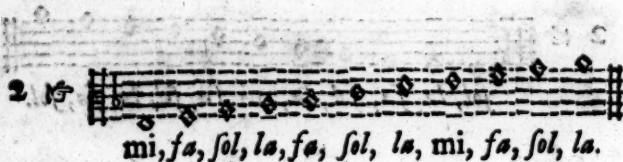
C sol fa ut Cliff on the second Line.



COVN:

COUNTER TENOR.

Csolfa ut Cliff on the middle
Line.



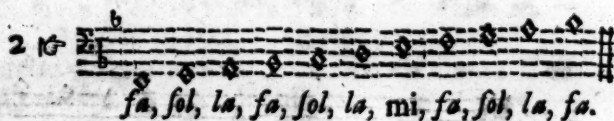
TENOR.

C sol fa ut Cliff on the fourth
Line.



BASSUS.

E fa ut Cliff on the fourth Line.



This

This Table needs little Explication, only thus, when you happen to meet with any Song or Lesson in any Cliff whatsoever, you may by this Table find the Names of all the Notes therein contained; so that now there remains nothing to discourage a young Beginner. Also observe, that in the Margin, in all the several parts over against every System of Lines in the Table is a Hand pointing; which Hands are distinguished by the Figures 1, 2, 3, 4. These Hands thus distinguished by Figures, you find also placed pointing at the four Rules in the Old Verses, that shew the Four several Removes and Places of your *mi* or Master-note: Therefore, against which soever of the Systems of Lines in the Table, you find that Hand distinguished by the number (1) placed, that System of Lines is the Example that shews you the meaning of that Rule in the Old Verses, that the Hand, distinguished by the number (1) points at; and if you observe, you have to every Rule six Examples, *viz.* one Example in every Cliff: This sufficeth for all.

Of Tuning of the Voice.

THE way to tune your Voice is to begin at the lowest Degree of the Voice in any of the Lessons following, or in any other Lesson, and pitch your Voice of that due height, that when you come to the highest Note, you may reach it without squeeking, and your lowest Note without grumbling; and let your Voice be expressed clear (without all feigned sounds and changings of the Voice) from the Throat; sounding so soft and smooth that you can hear every one's Voice that sings with you; and this makes the Words or Syllables you name in your singing to be heard, so that any person that understands but very little of singing, will be able

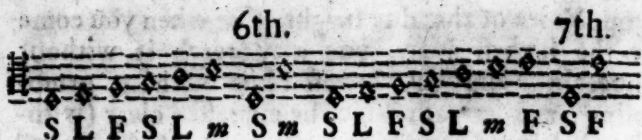
to found with you ; and observing these Directions, begin at the lowest Note of the first Song, and calling every Note in Rule and Space to the top, its Name, give them their proper sounds, with respect to their distance one from another : When you have done that, do the like downwards, from the top to the bottom.

But seeing none can do this of themselves, it's best to get the Assistance of the Voice of an Artist in singing, to guide your Voice in the several Lessons hereafter prick'd ; which when you have learnt, you will be able to sing any ordinary Song or Tune.

The first is an 8th Ascending and Descending.

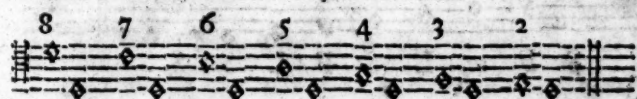


The Second Lesson is a



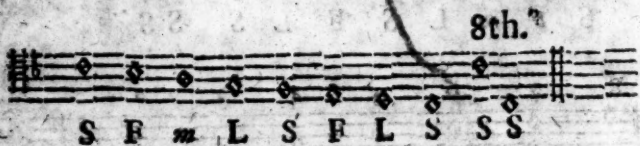
The

The same Descending.

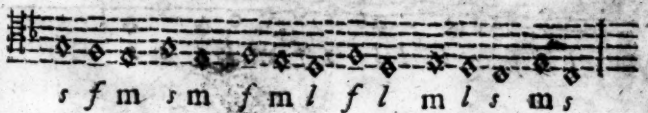
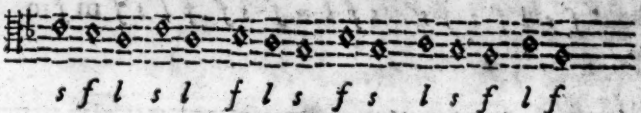
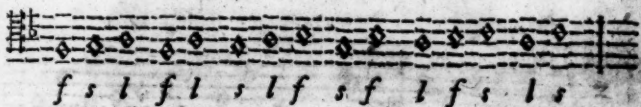


The same over again with a fa in B mi.

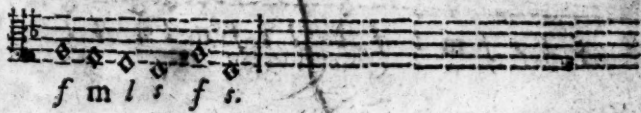
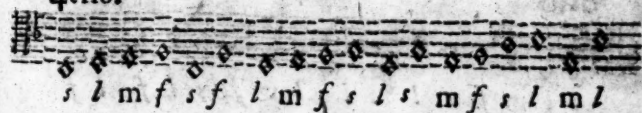




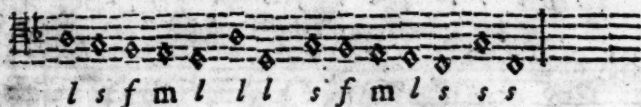
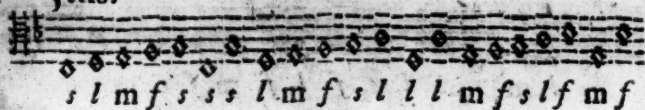
3ds.



4ths.



5ths.

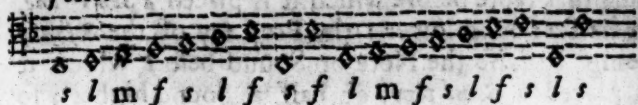


6ths.



7ths.

7ths.

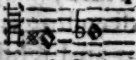


Thus you have all the Lessons usually taught to Beginners.

The first Lesson is an Eight ascending and descending.

The second Lesson is a Third, Fourth, Fifth, Sixth, Seventh, and Eighth Ascending and Descending, in the close whereof, is an Eighth, Seventh, Sixth, Fifth, Fourth, and Third, which you should learn to sound true, without expressing any Sound between any of them; *viz.* Give to the highest Note of the Eight a Sound, and immediately depress your Voice eight Notes downwards, to the lower Note, and sound that, and then again repeating that Sound below, immediately lift up your Voice to the higher Note of the Eight, and sound that, which is something hard to be done, but by sometimes practizing with, and sometimes without a Master, you will find it easie; and by getting perfect in this as well as the rest, which are all sounded the same way, you will be able to sing any of the *Psalm-Tunes* following without difficulty; the other Lessons are all performed the same way, and are a pleasant way of breaking or tuning your Voice, and are also very useful.

The Tones or Tunes of Notes are known by observing the *B Cliffs* before mentioned, which are

used for the flatting or sharpening of Notes, the Property of the *B flat* being to change *mi* into *fa*, making that Note before which it is placed a *Semi-tone*, or half a Sound lower : the Property of the *B sharp* being to raise the Note or Sound before which it is placed a *Semi-tone*, or half a Sound higher ; so that from *mi* to *fa*, and likewise from *la* to *fa* is but a *Semi-tone*, or half a Sound, between any of the other Notes, it is a whole Tone or Sound ; as from *fa* to *sol*, from *sol* to *la*, from *la* to *mi* are whole Tones, which is a perfect sound ; by this you may also observe, that when a Note hath a *flat* before it, its sound is but half a Note above the Note next below it ; so that if the Note next below it should happen to have a *Sharp* placed before it, they would be both of one and the same sound ; as for example, *G sol re ut Sharp* is the same with *A la mi re Flat*, thus ,  These have one and the same sound ; and so of all the rest.

The Notes, their Names, Measure and Proportions.

MEASURE in this Science is the length or shortness of Time that your Voice is to continue sounding upon any Note or Syllable.

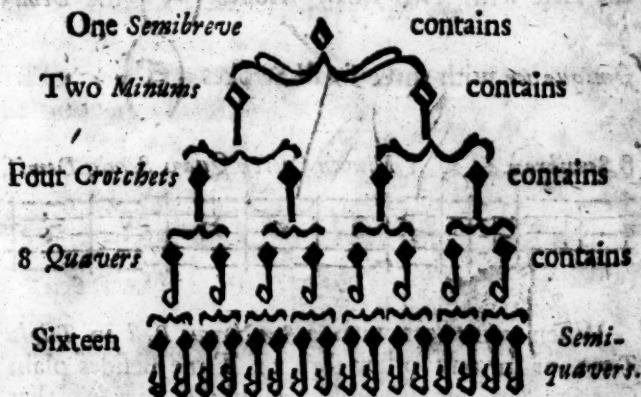
The number of Notes now used are Six, viz.

Semibreve (◊) *Minnum* (J)(I) *Crotchet* (I)

Quaver (J) *Semiquaver* (J) *Demisemiquaver* (J)






There is one of the Old Notes yet in use, that is, a *Breve*, thus, (◻) marked, it contains two *Semibreves* ; as for the other Notes, the following Example will shew you, that one *Semibreve* contains two *Minums* ; that is, your Voice is to sound as long

long upon a Syllable over which this *Semibreve* (♩) is placed, as upon two Syllables that hath each a *Minum* (◡) placed over them, or rather, your Voice is to sound half so long upon a *Minum* as upon a *Semibreve*, for the *Semibreve* is the Time from which all other Notes are measured; and so the *Crotchet* is but to be sounded half so long as the *Minum*, the *Quaver* half so long as the *Crotchet*, the *Semiquaver* half so long as the *Quaver*, the *Demi-semiquaver* half so long as the *Semiquaver*; the Example following shews how they are contain'd and measur'd by each other.



Of *Pauses*, *Rests*, *Pricks*, *Bars*, *Repeats*,
Directs, *Tyes*, and *Holds*.

Pauses or Rests are Characters or Marks, shewing you, how long your Voice is to cease sounding, and they are usually placed at the beginning or end of a Line of the Psalm or Stanza of a Song, a *Large* containing Eight *Semibreves*, that is, shewing you that your Voice is to cease sounding during the

the Time of eight *Semibreves*, is thus made  being two Strokes crossing three Lines, the *Long* or four *Semibreves*, is one Stroke crossing three Lines  the *Breve* or two *Semibreves* is a Stroke cross between any two Lines, thus,  the *Semibreve* is downwards from any Line half through the Space; the *Minum* is upward from any Line half through the Space; the *Crochet* is like a Tenter-hook turning to the Right-hand; the *Quarver* like the same, turning to the Left-hand; the *Semiquarver* turns to the Left with two small strokes () the *Demi-semiquarver* with three small Strokes ()

8 *Semibreves*, 4, 2, 1 *Minum*, *Crotch.* *Quarv.* *Semiq.* *Demif.*



When you meet with a *Semibreve Rest* in *Tripla Time*, or in any other sort of Time besides plain *Common Time*, it serves for a whole Barr of that Time; or if it is drawn from Line to Line (like 2 *Semibreve Rests*) it serves for two Barrs, and no more nor less; and so for 4 or 8 Barrs, according as you find it marked down.

2. The *Prick of Perfection*, or *Point of Addition*, is a little point placed always on the right side of the Note to which it belongs, and adds to the value of the sound half so much as the Note contains without it; for as one *Semibreve* contains two *Minums* without, when this Point is added to it must be held as long as three *Minums*; as for example,

Prick'd

Prick'd *Semibreve* *Minum* *Crotchet* &c.

contains contains contains
3 Minims, 3 Crotchets, 3 Quavers.

3. Sometimes you will meet with a Prick, or Point, in the beginning of a Barr, that always belongs to the last Note in the preceding Barr; as for example,



The same over again, where a Note containing the value of a Prick is placed in its stead.



4. A *Direct* is thus made (↘) and is usually put at the end of a System of Lines, and serves to direct you where the first Note of the next System of Lines stands, that so, while you are turning your Eye to the beginning of the next Lines, you may be preparing your Voice to sound the first Note, perceiving by this *Direct*, whether it is (either on the same) or a higher or lower degree of the Voice.

5. *Barrs* are of two sorts, single and double; the *Single Barr* is a Stroke drawn cross the 5 Lines; the *Double Barr* two Strokes, thus,

The *Single Barr* Divides the Time according to the Measure of the *Semibreve*.

The *Double Barr* divides the several Strains or Stanza's of a Song or Tune; you will find them placed

placed at the end of every line of a *Psalm* throughout all the Tunes following.

6. A *Repeat* signifies, that from the beginning of a Song or Lesson to the Note over which it is placed, must be sung over again; it is thus made $\underline{\text{S}}$.

7. A *Tye* is of two uses; *first*, when the one part of a Note is in one Barr and another in another Barr, then are they usually coupled together thus; as in the Example,



The second sort of Tyes are, when two or more Notes are to be sung to one Syllable, or play'd with one drawing of the Bow; as thus,

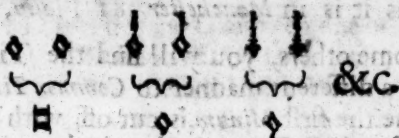


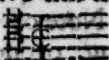
A *Hold* is thus made Θ , and is placed over a Note that the Author intends should be held a longer measure than the Note contains, and over the last Note of a Song or Lesson.

Of the Moods, or Proportion of Time.

There are but two *Moods*, or Proportion of Time, used in the following *Psalm-Tunes*, called *Common Time*, thus marked, (C) and *Tripla* thus marked ($\text{C}3$).

The first of these (*viz.*) *Common Time*, signifies, that all goes by two, as is before rehearsed; as for Example,



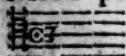
and the *Psalm Tunes* that have this mark in the beginning of the Lines thus,  are accordingly divided by Barrs according to the measure of the *Semibreve*, each whole Barr containing the value of two *Semibreves*; as for example, *York Tune*, you have that signed with the *C sol fa ut* Cliff, and this Mood placed as in the Example before; the first Barr there contains a *Semibreve* and two *Minims*, which is the value of a *Semibreve*; so that the first Barr contains in Time two *Semibreves*, the second four *Minims*, which are the same for Time, then you have one *Semibreve* for half a Barr at the end of the first Line; this may serve to guide you a little in the understanding of Time with respect to this Mood.

The second Mood called *Tripla Time* is thus made (C 3) and signifies that all goes by two, except the *Minims*, and in this sort of Time three *Minims* goes to make a *Semibreve* or perfect Time; as for Example,



These as well as the former you are to read thus, a *Breve* contains two *Semibreves*, a *Semibreve* contains three *Minims* (in a Mood of *Common Time* but two) a *Minim* contains two *Crotchets*, a *Crotchet* two

two *Quavers*, and so on; and when you see this Mood placed at the beginning of a Tune, thus,



as it is in *Manchester* 81 Psalm, *Proper*

Tune; and some others, you will find the Time divided after a different manner to *Common Time*, for in this Time the first *Minum* is cut off with a Barr, and the first whole Barr contains in it two *Semibreves* and two *Minutus*, the second Barr which ends not till the first Note of the second Line (the time here not regarding, or not at all seeming to be divided by the double Barr which divides the *Stanza*) contains the like measure with the first whole Barr, and so doth the third and the last Note of the second Line, and first Note of the third Line are half a Bar, and so on as you may observe.

Note, That in *Common Time*, when the Mood is retorted back, thus, Φ It signifies, that the Tune or Lesson before which it is set must be sung as fast again as the usual measure.

Of Concords, Cords and Discords.

IN Musick there is said to be but seven different sounds, these seven sounds are known by seven Letters, which like so many names are by Musicians given unto them; the Letters are these seven spoken of *G, A, B, C, D, E, F*, and these Names are given unto them, that they may be distinguished for their sounds, for they are not alike agreeable one with another; as if you sound *G* and *A* both at once, these two Sounds you will find do not agree; and if you sound *A* and *B*, there is the like disagreement between their sound; but if you sound *G* and *B*, you will find an agreement in their sounds.

(1.) A Concord is said to be the exact agreement of two or more sounds being sounded at one and the

the same time; of these there are Four in Number, the Third, Fifth, Sixth and Eighth (which is the most perfect of all).

(2.) A Discord is the Disagreement of two sounds being sounded at one and the same time, and of these there are three, a 7th, 4th and 2d.

Of the Cords the 3d, 5th, and 6th are perfect or imperfect; the Imperfect is less by half a Note, as you will see by the following Example.

Cords.					Discords.		
Union.	Imperfect Third, having its upper Note flat.	Perfect Third, being with a flat	Imperfect Fifth, having its upper Note flat.	Perfect Fifth, being without a flat.	Imperfect Sixth, the upper Note having a flat.	Perfect Sixth, being without a flat.	Eighth.
					Second.	Fourth.	Seventh.

These with their Eights, (for all Eights are the same) are laid to be Cords and Discords, and that the learning of Eights may not be forgotten, know, that when you have sounded over the seven Sounds from G to F, raise your Voice into G above, and then is the nature of the Sound the same with the first sound you made at G below, and this is called an Eight; and so of all the rest.

A Tenth is also called a Cord, and that is when the sound of one Man's Voice is upon G below, and another Man's Voice sounds upon B a Third higher than G above, and this is an

Octave of a Third, as in this Example:

These Notes are distant by a Tenth, and it is a Tenth when your Voices are so many Notes distant, as in the



Example, in whatsoever part, or upon whatsoever letters you sound them, this Rule serves for understanding the *Octaves* of all the other Cords, if it be diligently observed; for your help therein the following Table is calculated, which shews you the true distance of any Notes in all or any of the Four Parts of Musick, one Example will explain it sufficiently.

The first Note of the *Cantus* or Church Tune, called *St. Mary's* or *Hackney*, is upon the lowest line, which, as you may observe, is four lines below the line upon which the *Cliff* stands, and therefore that Tune begins in *D sol re*. The first Note of the *Medius* is upon *A la mi re*, and now beginning at *D sol re*, follow that line along in the Table till you come at the Figure 1, there hold your Finger, and going to *A la mi re*, the place where the *Medius* begins, follow that line along the Table till you come into the Column where you found the Figure 1 upon *D sol re*, and there you will find a Figure of 5, which shews you, that the *Medius* there begins a 5th above the *Tenor* and *Bassus*, which are both in one Key, and must have both one Sound.

Also

Also it will be found, that the proper Tune to the 112 and 127 *Psalms* begins a 5th above the *Bass* if you observe the foregoing Example.

If you would know what distance any Note in any of the three Parts is from the other Notes sung with it, this Table will presently shew you, by finding upon what Key it stands, and running along that Line or Space to the Figure 1 in the Table, and then looking upwards or downwards from thence to the place on which any of the other Notes stands (whose distance you would know) and you will there find that number that they are distant.

It shews you, that from G to C is a 4th, and that from C to G above is a 5th.

I hope it will be so plain that no more Explanation will be necessary.

THE *Psalms* Tunes following are a Collection of the best Tunes, out of most Authors now extant, some of which are set in Three Parts only; others are set so, as they may be sung either in Three or Four Parts, as you please; and others there are that are to be sung in Four Parts. Those Tunes that are in Three Parts, begins sometimes all in one degree of the Voice, but sometimes the *Medius* begins a Third above the *Cantus* or *Tenor*, sometimes a Third below it; sometimes also a 5th above, and sometimes a 5th below; but these three Parts, scarcely ever are composed at such a distance one from another, but that three Men may sing them all; and in these Parts, let one half of your Boys, and half of your Women sing *Tenor*, and the other half *Medius*; and let a considerable number of your Men sing the *Bassus*, and all the rest the *Tenor*.

The

The way and manner of singing those Tunes that may be sung either in Three or Four Parts is threefold.

1. You may, if you please, sing the *Medius*, *Tenor* and *Bass* as they are placed according to the foregoing Directions for singing Three Parts.

2. You may sing the *Contra*, *Tenor*, and *Bass*, together (leaving out the *Medius*) and these three Parts are very good.

3. You may sing the *Medius* for a *Treble* with the *Contra*, *Tenor*, and *Bass*, in Four Parts, and these are very good.

The way to do this, is to set your *Medius* eight Notes above the degree of the Voice that it begins with, and so sing it: as for example, that Part to the 18. Psalm Tune called *Medius* or *Treble*, begins in *B fa* & *mi*, and the *Tenor* in *G sol re ut*, below it; so that the *Medius* or *Treble* begins a Third above the *Cantus* or *Tenor*, if it were to be sung as a *Medius*, but if you will sing it as *Treble*, or for a *Treble*, then must it begin ten degrees of the Voice above the *Tenor*, that is, eight Notes higher than it is placed; and because all *Trebles* are to be sung by Boys or Women, take this for a Rule, that Boys or Womens Voices, when you think they sing the same height that a Man doth, they are an Eighth above him; so that when a Man would teach a Woman to sing a Tenth above the Sound with which he intends to begin the *Tenor* part, he needs but sound a Third above it, and let her sound with him, and retain that Sound till he begins the *Tenor*. And so if it happen, that some *Treble* doth but begin a Fifth above the *Tenor*, as thus,



then,

then, if you would have a Woman to give the true Sound to this first Note of the *Treble*, give the first Note of the *Tenor* that Sound with which you intend to begin your *Tenor*, and descend downwards a Fourth to *A la mi re* below, and give that Note its true Sound, with respect to the Sound upon *D la sol re* above: And let the Woman sound with you upon that Note at *A la mi re*, and retain her sound till you begin your *Tenor*; and if you begin with the same Sound from which you descended to *A la mi re*, then is the Woman a Fifth above you.

The way and manner of singing those Tunes that are in Four Parts, is two-fold.

First, To sing the *Treble*, *Contra*, *Tenor* and *Bass* all at once in their due distance one from another. Or, *Secondly*, if you have not Boys or Women sufficient, then let some of the Boys who are apt to scrike, sing *Contra*, and Women and the rest of your Boys *Tenor* with some of your Men, and the rest of your Men *Bass*; and thus do they now generally sing these Tunes. In the pitching of your Parts before that you always begin at a true distance; which that you may do, and may be of a due height, look first what distance your *Bass* descends below the first Note of the *Tenor*, and having consider'd that, give the first Note of your *Tenor* a Sound of such a height, as that you think your *Bass* may be easily sung; but lest you should be deceived, always make a tryal, till you are well versed in setting the *Tenor*. The way to make tryal, is to begin at the first Note of the *Tenor*; and supposing that there were upon every Degree of the Voice, a Note to the lowest Note on the *Bass*, give them their Sounds; and if you can reach the lowest Note of the *Bass*, then are you of a right Height; if you could descend lower then you are too high, unless your *Tenor* do not rise much above the first Note: If you cannot reach the lowest Note of the *Bass*, then are you too low, and must there-

fore begin your *Tenor* higher. Thus in a little time you will find the Sound proper for the beginning of any Tune.

Secondly, Let him or them that are to begin and lead *Counter, Treble* or *Bass*, look what distance his or their Parts begins from the first Note of the *Tenor*; if it be a Third or a Fifth, let them sound with you, and whilst you are sounding your first Note of the *Tenor* (which should be very long, till you are perfect in setting Parts) they may let them give to every Degree of the Voice, whether upwards or downwards its proper Name and Sound, till they come to that Degree of the Voice where they must begin their *Treble, Contra*, or *Bass*, and giving that Note a fine clear Sound, let them proceed to sing his or their Part according as they find it prick'd out. If it be an Eighth that your *Bass* begins below, or an Eighth that your *Contra* or *Treble* begins above, then may you as easily sound that as if you was to begin in the same Degree of the Voice with the *Tenor*, because all Eighths are one and the same in nature of sound; and especially, if you but use your self to do it true one or two times.

An Example or two will make the foregoing Rules plain; the *Medius* or *Treble* to the 81 *Psalm* Tune begins a Fifth above the *Tenor*, if a Man will sing this as *Medius* he must sound *fa*, with the *Tenor*,



Tenor.



Medius.

and readily run to *sol* a Fifth above, saying, *fa, sol, la, fa, sol*, as in the Margin, you see by these two Examples: But if one or two or more are practizing in private for the gaining of Perfection herein, then when the *Tenor* hath given out what Sound he will begin with (which is the usual way) you reckon up as before taught to the Sound where you must begin, and wait with that Sound ready in your Mind; and so soon as the *Tenor*

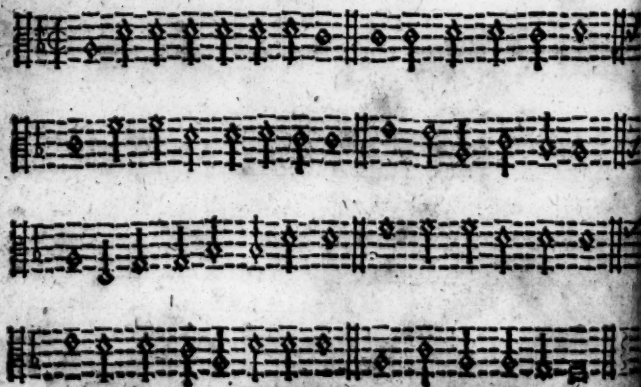
God gives his first Sound, you give the Sound (born in Mind) to your *Medius*; and this is the same with the other way.

And as to the *Psalm-Tunes* in Four Parts, you may sing the *Contra*, *Tenor*, and *Bassus*, without the *Treble*, which doth not very often exceed the Compass of a Man's Voice.

Note, That when a *B flat* is placed before that particular Note, which had there been no *Flat* ought to have been called (*Mi*) you must call it *fa*, though you have but just descended from *fa* above it, as,



Psalm 1. In Four Parts.

AL T U S.*CON T R A.*

Psalm 1. In Four Parts.

TENOR.



BASSUS.



Psalm 3. In Four Parts

AL T U S.



C O N T R A.



Psalm 3. In Four Parts.

TENOR.



BASSUS.



Psalm 6. In Four parts.

ALTS.



CONTRA.



Psalm 6. In four parts.

T E N O R.



B A S S U S.



Psalm 18, 59, 77, 141.

In four parts.

CONTRA.



Medius or Treble.



Psalm 18, 59, 77, 141.

In four parts.

TENOR.



BASS.



Psalm 21. In four parts.

A L T U S.

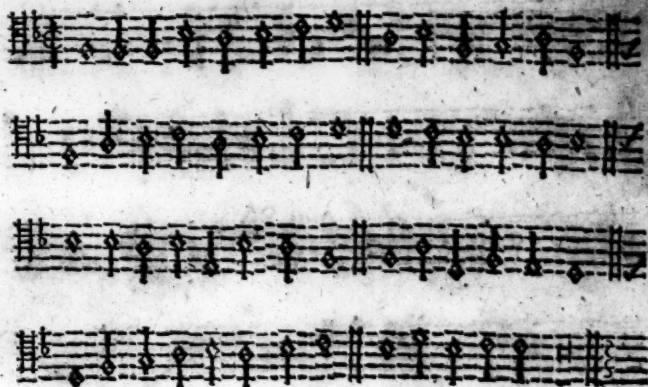


C O N T R A.



Psalm 21. In four parts.

TENOR.



BASSUS.



Psalm 22. In four parts.

A L T U S.

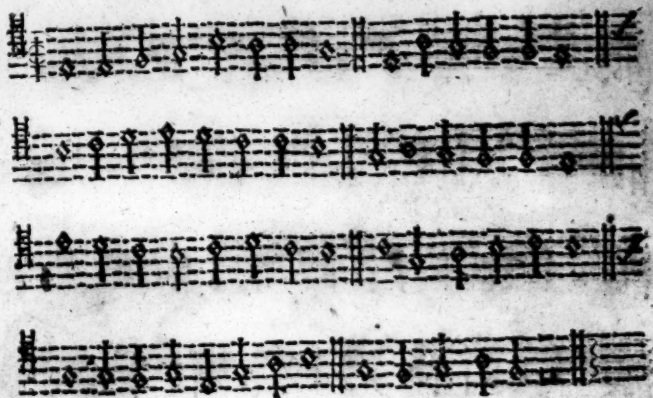


C O N T R A.



Psalm 22. In four parts.

T E N O R.



B A S S U S.



Psalm 25. In four parts.

AL T U S.



C O N T R A.

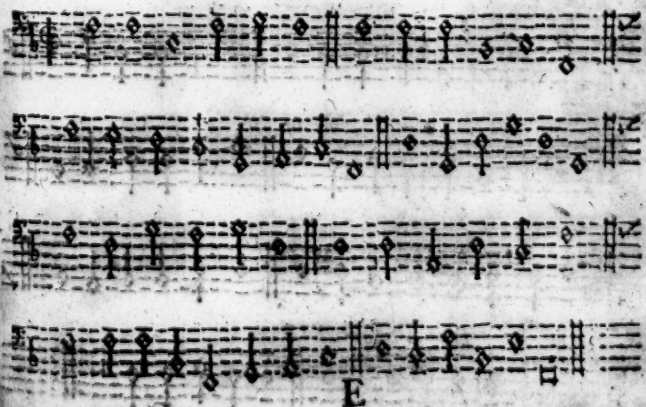


Pſalm 25. In four parts.

TENOR.

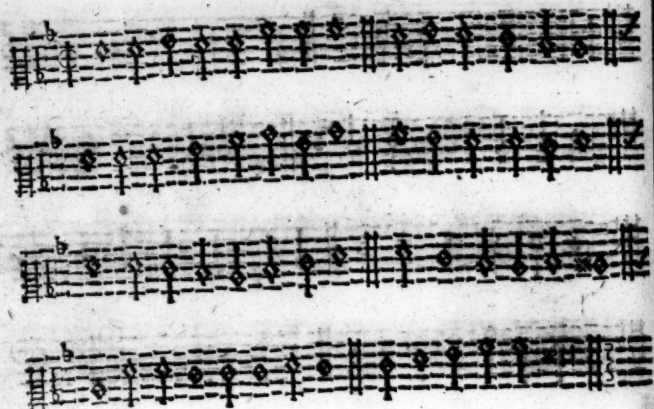


BASSUS.



Psalm 30. In four parts.

A L T U S.



C O N T R A.



Psalm 30. In Four Parts.

TENOR.



BASS.

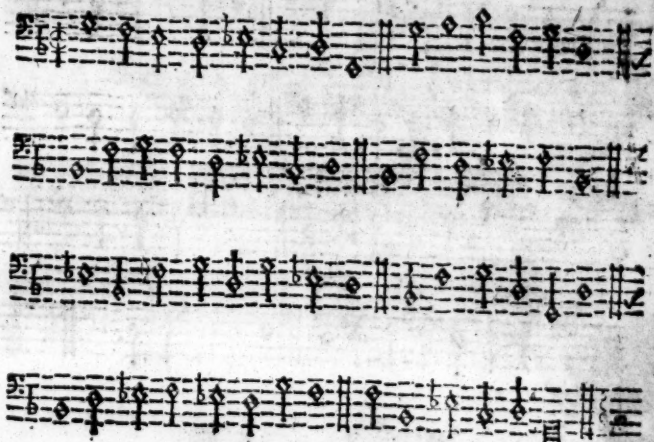


Psalm 30 In three parts.

CANTUS.*MEDIUS.*

Psalm 30. In three parts.

BASSUS.



Psalm 46. In four parts.

A L T U S.



C O N T R A.



Psalm 46. In four parts.

T E N O R.



B A S S U S.



Psalm 49. In three or four parts.

C O N T R A.



Altus or Medius.



Psalm 49. In three or four parts.

TENOR.



BASSES.



Psalm 50. In three parts.

CANTUS.

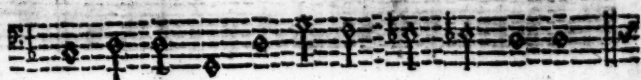


MEDIUS.



Psalm 50. In three parts.

BASSUS.



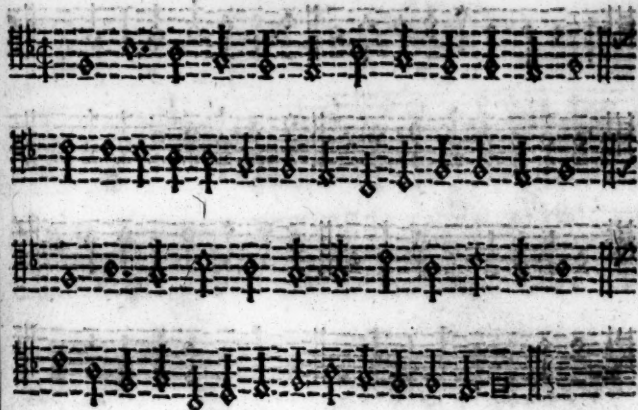
Psalm 50. Second Metre.

In four parts.

AL T U S.*CON T R A.*

Psalm 50. Second Metre
In four parts.

TENOR.

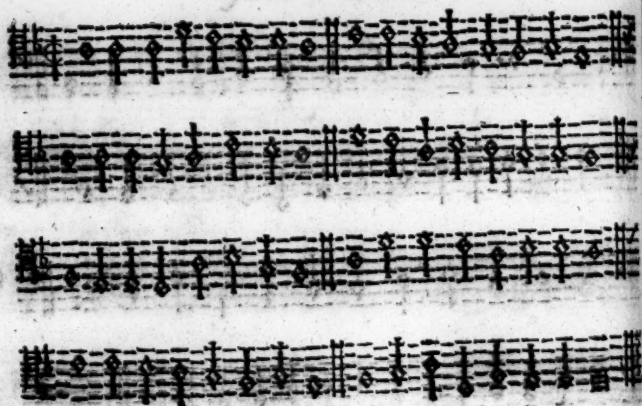


BASS.



Psalm 51. In three parts.

CANTUS.

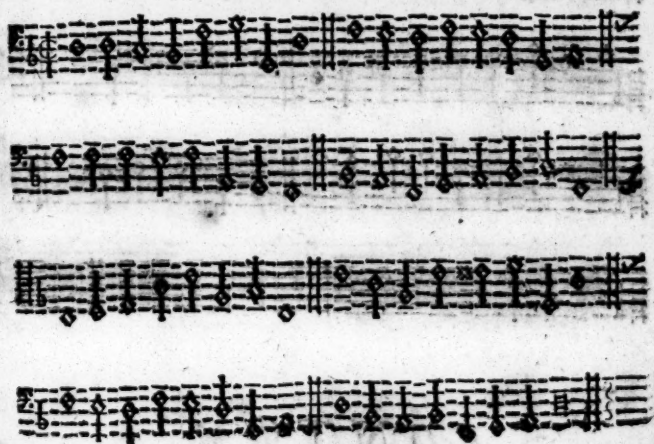


MEDIUS.



Psalm 51. In three parts.

BASSUS.



Psalm 68. In four parts.

TREBLE.



CONTRA.



Psalm 68. In Four Parts.

TENOR.



BASS.



Psalm 72. In four parts.

AL T U S.



C O N T R A.



Duffie's Hymns Book 7

Psalm 72. In four parts.

TENOR.



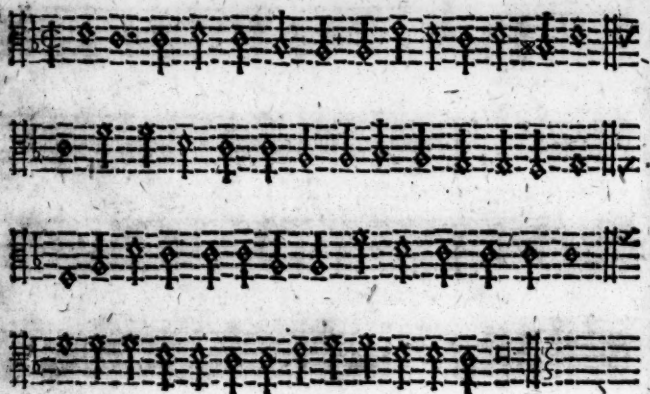
BASS.



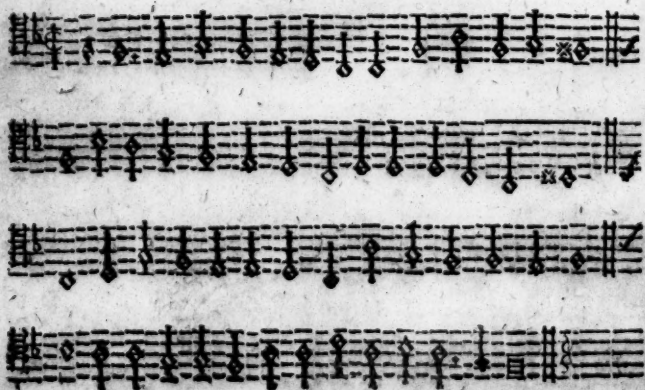
Duffie's Melodist Book 1754

Psalm 78. In three or four parts.

C O N T R A.

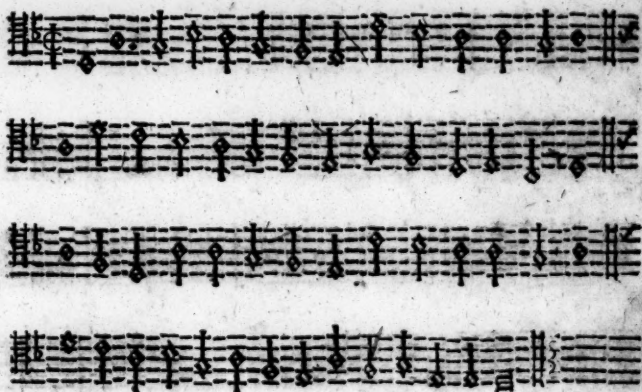


Altus or Medius.



Psalms 78. In three or four parts.

TENOR.



BASSUS.



Psalm 81, 96, 98, 135.

In three or four parts.

CONTRA.



Medius or Treble.



Psalm 81, 96, 98, 135.

In three or four parts.

TENOR.



BASS.



Psalm 92. In four parts.

ALTUS.*CONTRA.*

Psalm 92. In four parts.

T E N O R.



B A S S E S.



Psalm 103. In four parts.

TREBLE.



CONTRA.



Psalm 103. In four parts.

TENOR.



BASSUS.

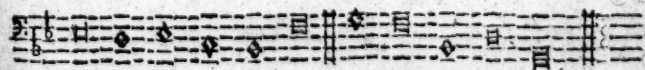
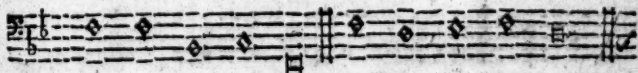
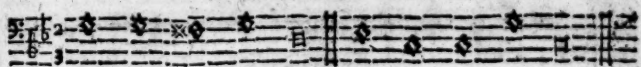


Psalm 104 In three parts.

CANTUS.*MEDII S.*

Psalm 104. In three parts.

BASSUS.



Psalm 111, 120. In three parts.

CANTUS.

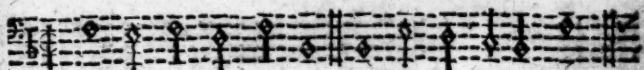


MEDIUS.



Psalm 111, 120. In three parts.

BASSUS.



Psalm 112, 127. In four parts.

TREBLE.



CONTRA.



Psalm 112, 127. In four parts.

T E N O R.



B A S S U S.



Psalm 113. In four parts.

TREBLE.



CONTRA.



Psalm 113. In four parts.

TENOR.



BASS.



Psalm 119, 61, 78, 89, 145.

In three parts.

CANTUS.



MEDIVS.



Psalm 119, 61, 78, 89, 145.
In three parts.

BASSUS.



Psalm 120. In four parts.

T R E B L E.



C O N T R A.



Psalm 120. In four parts.

TENOR.



BASS.



Psalm 121. In three parts.

CANTUS.*MEDIIUS.*

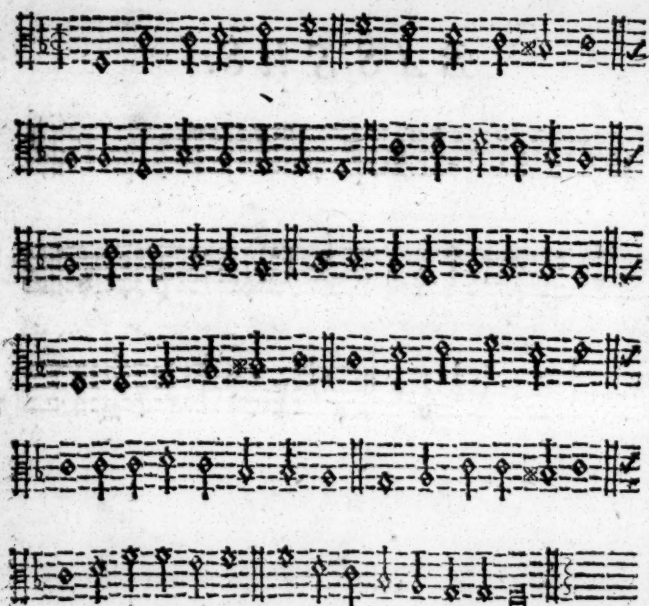
Psalm 121. In three parts.

BASSUS.



Psalm 122. In three parts.

CANTUS.



MEDII S.



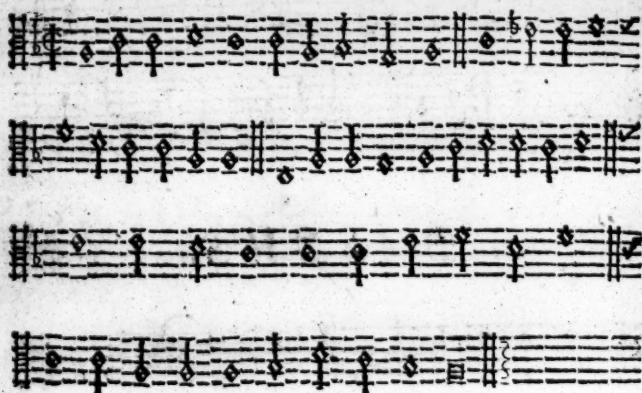


BASSUS.



Psalm 124 In three or four parts.

C O N T R A.



Medius or Treble.



Pfalm 124. In three or four parts.

TENOR.



BASSUS.



Psalm 125. In four parts.

TREBLE.



CONTRA.



Psalm 125. In four parts.

TENOR.

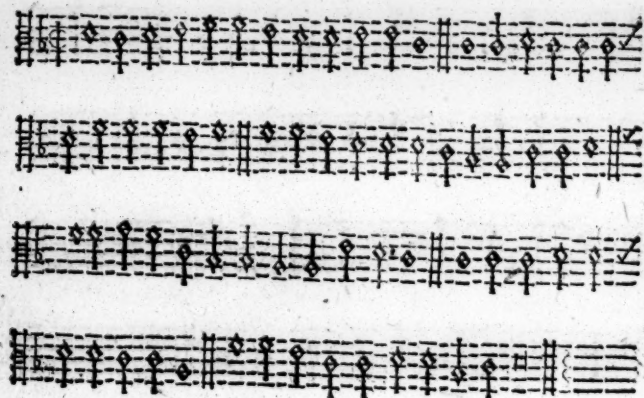


BASSUS.



Psalm 126. In three or four parts.

CONTRA.



Medius or Treble.



Psalm 126. In three or four parts.

TENOR.



BASSUS.



Psalm 132. In four parts.

ALTS.



CONTRA.



Psalms 132. In four parts.

TENOR.



BASS.



Psalm 136. In four parts.

A L T U S.

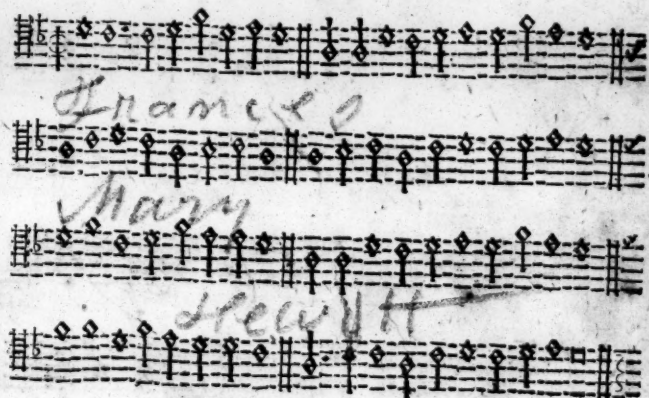


C O N T R A.



Psalm 136. In four parts.

TENOR.



BASSUS.



Psalm 137. In three or four parts.

C O N T R A.



Medius or Treble.



Psalm 137. In three or four parts.

TENOR.



BASSUS.



Psalm 148. In three or four parts.

CONTRA.



Medius or Treble.



Psalm 148. In three or four parts.

T E N O R.



B A S S U S.



The Single Tunes.

Hackney Tune in three parts.

Psal. 1, 8, 32, 41, 91, 62, 142.

CANTUS.



MEDII S.



BASSUS.



Durham Tune in three parts.
Psalm 2, 5, 11, 20, 28, 37, 76.

CANTUS.



MEDIUS.



BASSUS.



Durham Tune in four parts.
Psalm 2, 5, 11, 20, 28, 37, 76.

AL T U S.



CON T R A.



T E N O R.



B A S S U S.



Glocester Tune in three parts.
Psal. 9, 10, 38, 48, 60, 73, 83, 143.

CANTUS.



MEDIUS.



BASSUS.



Cambridge short Tune.
In three or four parts.

C O N T R A.



Medius or Treble.



T E N O R.



B A S S U S.



York Tune in four parts.
Psalm 14, 19, 65, 138, 144.

T R E B L E.



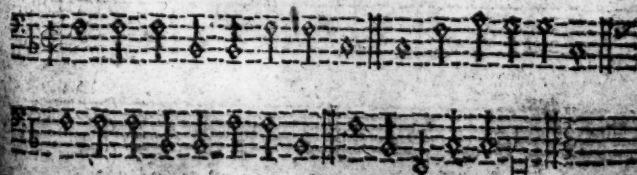
C O N T R A.



T E N O R.



B A S S U S.



Martyrs Tune in three or four parts.

Psalm 15, 39, 62, 92, 118, 149.

C O N T R A

*Medius or Treble.*

T E N O R.



B A S S U S.



Windsor or Bolton Tune.

In three parts.

Psalm 17, 26, 74, 85, 90, 123.

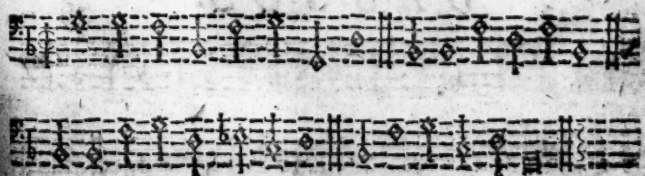
CANTUS.



MEDII S.



BASSUS.



Windsor or Bolton Tune in 4 parts.

Psalm 17, 26, 74, 85, 90, 123.

AL T U S.



C O N T R A.



T E N O R.



B A S S U S.



Lichfield new Tune in three parts.
Psalm 31, 52, 56, 128.

CANTUS.



MEDIVS.



BASSUS.



Lichfield old Tune in three parts.

Psalm 31, 52, 56, 128.

CANTUS.



MEDIIUS.



BASSUS.



Westminster Tune in three parts.

Psalm 35, 40, 97, 115.

CANTUS.



MEDIUS.



BASSUS.



Dukes Tune in four parts.
Psalm 33, 87, 99, 114.

AL T U S.



C O N T R A.



T E N O R.



B A S S U S.



Chichester Tune in four parts.

Psalm 22, 53, 110.

AL T U S.



C O N T R A.



T E N O R.



B A S S U S.

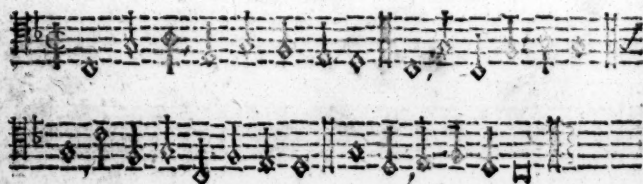


Isle of Providence Tune in 3 parts.
Psalm 21, 43, 84, 106.

C O N T R A.



T E N O R.



B A S S U S.



Isle of Providence or St. David's
Tune in three parts.

Psalm 21, 43, 84, 106.

CANTUS.



MEDIUS.



BASSUS.



Playford's New Hymn Tune,
In three parts.

Psalm 24, 34, 95, 107.

CANTUS.



MEDIUS.



BASSUS.



Bangor Tune in three parts.

Psalm 42, 64, 94.

TENOR.



MEDIIUS.



BASSUS.



Standish Tune in four parts.

Psalm 131, 133, 139.

TREBLE.



CONTRA.



TENOR.



BASSUS.



Peterborough Tune in three parts.

Psalms 13, 44, 116.

CANTUS.



MEDIIUS.



BASSUS.



Christ's Hospital Tune in four parts.
Psalm 47, 129, 146. 1 1

AL T U S.



C O N T R A.



T E N O R.



B A S S U S.



Chester Tune in four parts.

Psalm 31, 80.

W

A L T U S.



C O N T R A



T E N O R.



B A S S U S.



Carlisle Tune in four parts.
Psalm 29, 79.

ALTUS.



CANTUS.



TENOR.



BASSUS.



Ely Tune. in four parts.

Psalm 21, 2d Metre 50th Psalm.

A L T U S.



C O N T R A



T E N O R.



B A S S U S.



London new Tune in three parts.

Psalm 47, 93, 143, 150.

CANTUS.



MEDIIUS.



BASSUS.



Manchester Tune in three parts.
Psalm 55, 57, 66, 82, 86, 100
Pl. 2 Met. 102, 143, 147.

CANTUS.



MEDIUS.



BASSUS.



100 Psalm Tune in three parts.

C O N T R A.



M E D I U S.

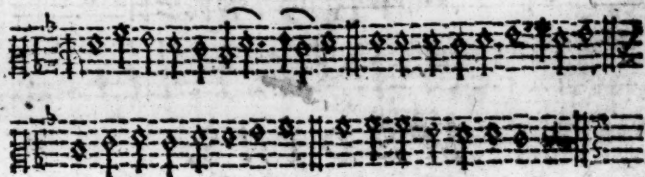


B A S S U S.



100 Psalm Tune in four parts.

AL T U S.



C O N T R A.



T E N O R.



B A S S U S.



Another of Playford's New Tunes, suiting the
100 Psalm, or any of that Metre; in 3 parts.

CANTUS.



MEDIUS.



BASSUS.



Another Medius and Bassus to Martyrs Tune.

MEDIUS.



BASSUS.



Low-Dutch Tune in four parts.

TREBLE.



CONTRA.



TENOR.



BASSUS.



The Hymn Tunes.

Veni Creator in three or four parts.

C O N T R A.



Medius or Treble.



The Hymn Tunes.

Veni Creator in three or four parts.

T E N O R.



B A S S U S.



Te Deum in four parts.*AL T U S.**C O N T R A.*

Te Deum in four parts.

TENOR.



BASSUS.



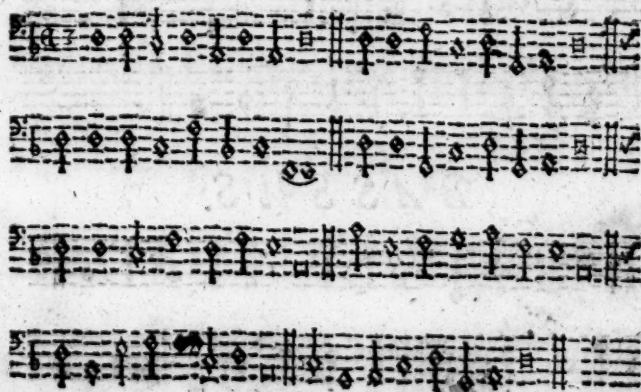
*The Lamentation in four parts.**ALTUS.**CONTRA.*

The Lamentation In four parts.

TENOR.



BASSUS.

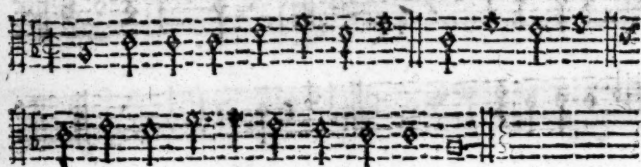


Benedicite in four parts.

ALTUS.



CONTRA.



TENOR.

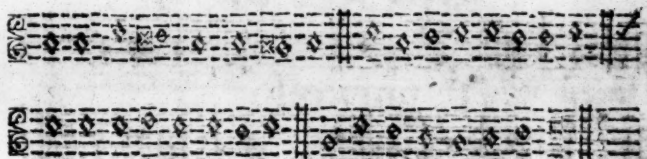


BASSUS.

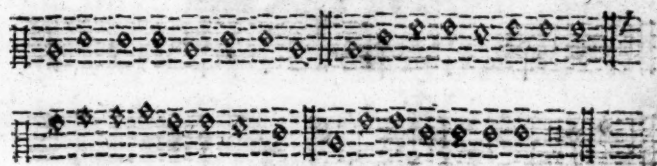


Serva nos Domine in four parts.

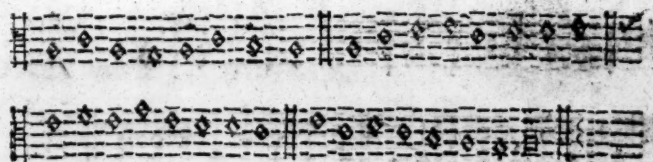
AL T U S.



CON T R A.



T E N O R.



B A S S U S.



10 Commandments in four parts.

AL T U S.



C O N T R A.



T E N O R.



B A S S U S.

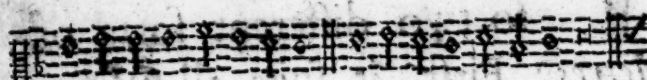


Advertisement.

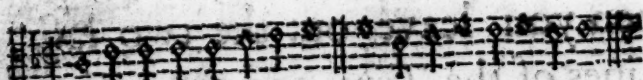
THE following Tune suits to two different sorts of *Metres*: First, it suits all *Psalms* that have six Lines in a Staff, and eight Syllables in every Line; as the 112, 113, 127 *Psalms*.

Secondly, It is suitable to all *Psalms* or *Hymns* of the same *Metre* with the 100 *Psalms*, and then you leave out the two last Lines of the *Tune*, and your *Tune* then ends at the first *Breve* thus (▣) marked. And observing these Rules, it sings a great many *Psalms* in the *New Version* by Tate and Brady.

AL T U S.



C O N T R A.



TENOR.



BASSES.



FINIS.

A TABLE of all the Psalm and Hymn Tunes contained in this BOOK.

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P salms 1. in four parts	Pag. 44, 45
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